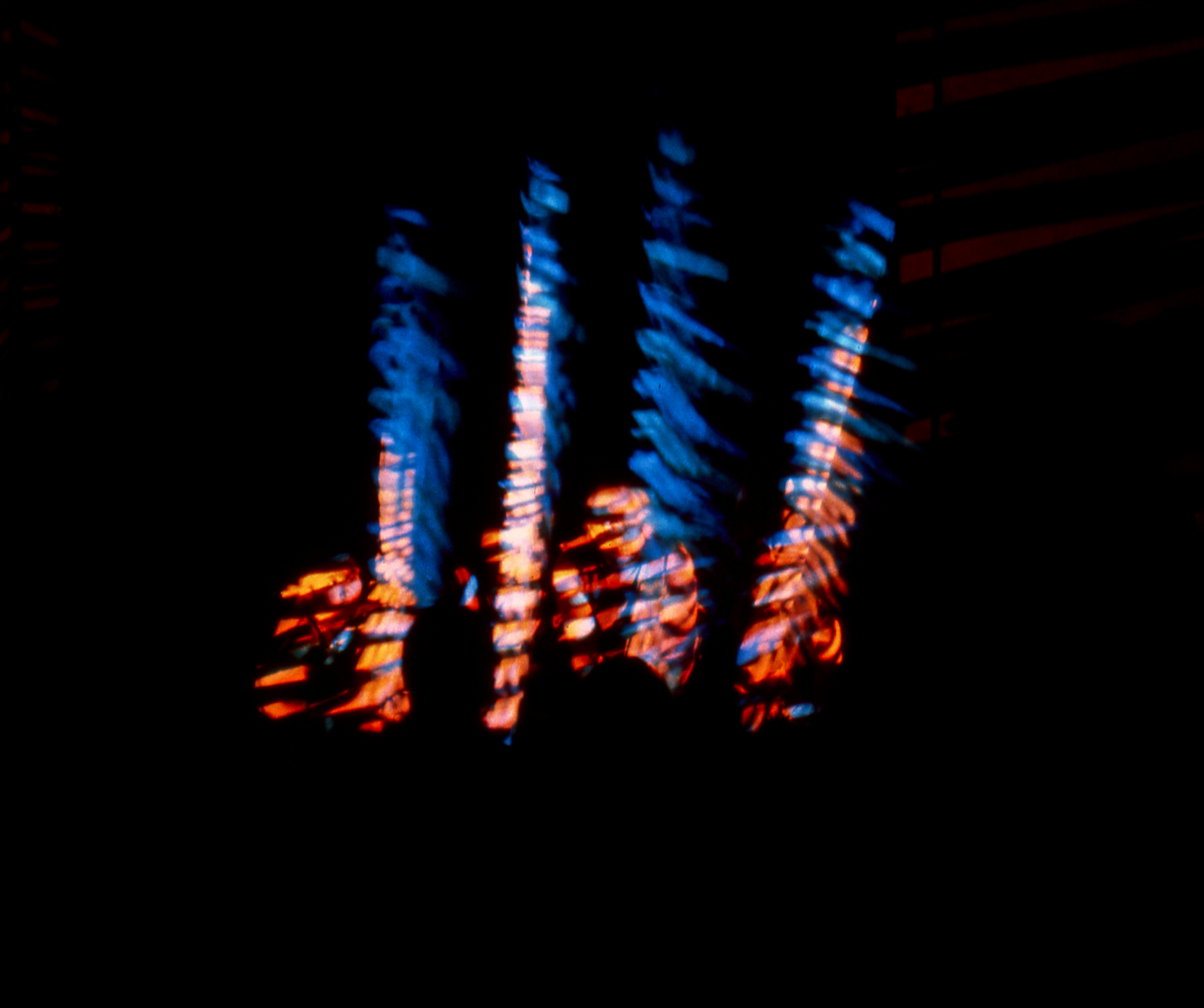

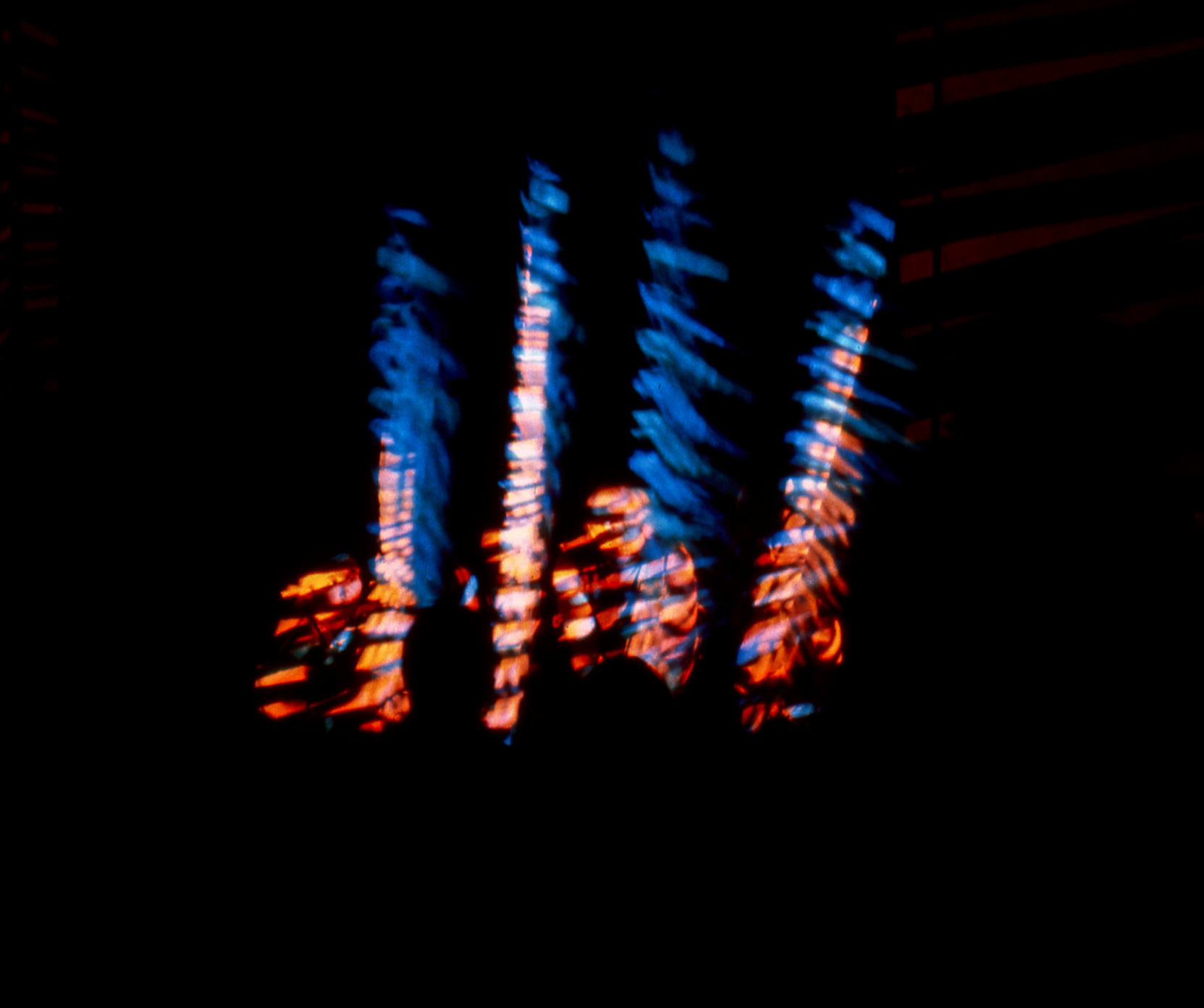

Actual Sho

Reflections

Jeffrey Hunt
September 8 2025

This is a test photo—not an "official" one—but feel free to share it. I expect I'll be able to improve it slightly, but I wanted to post something since I know people are eager to see these images while I work through them.

I'm moving massive amounts of material to the Internet Archive. I've decided to leapfrog traditional websites and commercial platforms, returning to what the web was meant to be before advertising took over. Maybe this will prove a genius move, or maybe it will crash and burn—but either way, the photos will be preserved there for anyone to share. For a hundred years.

To be clear, I'm not creating a George Coates Performance Works archive. This is a broader portfolio archive of my own work, with GCPW as only one small part. Over time, some of these projects will likely branch into their own collections–including a GCPW collection—that's what the Archive is built for. I encourage others to open their own Internet Archive accounts too. Think of it as a library: you can stock it with your own work and also pull these photos into your own shelves.

This particular photo is from *Edifice Next*, a one-off performance I felt deeply honored to work on. It highlighted the lighting projections in a small, intimate space. The whole thing was over-the-top, fly-by-night magic—purely transitory and stunning. Credit goes to George's genius and to the genius of everyone else who poured themselves into it–John Duykers.

So why can't I just put all the photos up at once? Because I have about twenty similar projects underway, and I cycle between them. That means a week or more may pass between uploads. I also don't want to simply dump images without context. Commentary adds value, and I welcome it– from you—different versions and interpretations are perfectly fine. I'm not trying to write a definitive history here, just offering what I saw from my own vantage point. More vantage points will be invaluable to record what actually happened. (I can add those comments to the photo on the archive for example.)

I'm figuring this process out as I go—nothing is set in stone—but I wanted to share this update. Looking closely at this photo, I think that's Hitomi on the left (her eyes give it away), and possibly Sean as the third from the left, though I'm not entirely sure.